

# CANADIAN NATIONAL EXHIBITION

## 1925

### EXHIBITION CHORUS

Conductor DR. H. A. FRICKER



Selections from the Operas  
of  
Gilbert and Sullivan



#### PIRATES OF PENZANCE

Chorus No. 3 Act II.

#### YEOMAN OF THE GUARD

Strange Adventure  
Part of Finale Act II.

#### THE GONDOLIERS

Dance a Cachucua Act II.

#### THE MIKADO

Brightly Dawns, No. 3 Act II.  
Finale Act 2 No. 13.



#### ARMAND-GREIG MUSIC CO.

57 Queen Street East, Toronto  
(Opp. Metropolitan Church)

Copyright By  
CHAPPELL & CO., LTD.  
London Sydney.

CHAPPELL-HARMS, INC.  
185 Madison Avenue  
New York, U. S. A.



# CANADIAN NATIONAL EXHIBITION

## 1925

### EXHIBITION CHORUS



Conductor DR. H. A. FRICKER

Selections from the Operas  
of  
Gilbert and Sullivan



PIRATES OF PENZANCE

Chorus No. 3 Act II.

YEOMAN OF THE GUARD

Strange Adventure  
Part of Finale Act II.

THE GONDOLIERS

Dance a Cachucua Act II.

THE MIKADO

Brightly Dawns, No. 3 Act II.  
Finale Act 2 No. 13.



ARMAND-GREIG MUSIC CO.

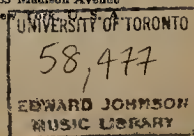
57 Queen Street East, Toronto  
(Opp. Metropolitan Church)

Copyright By  
CHAPPELL & CO., LTD.  
London Sydney.

CHAPPELL-HARMS, INC.

185 Madison Avenue  
New York, U. S. A.

PRINTED IN U. S. A.



## No 2.

## RECITATIVE—(Frederic &amp; Major-General)

MAJOR-GENERAL.

Now, Fred-er-ic, let your es-cort li-on-hearted Be summon'd to re-ceive a gen'-rals bless-ing.

PIANO.

FRED.

Ere they de-part up-on their dread ad-ven-ture. Dear sir, they

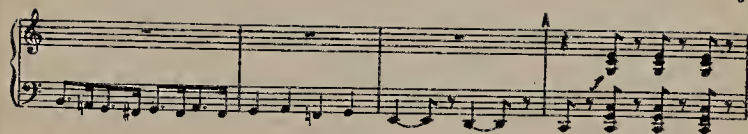
## No 3.

## CHORUS—(With Solos for Mabel, Edith, &amp; Sergeant.)

*Allegro marziale.*

come.

PIANO.



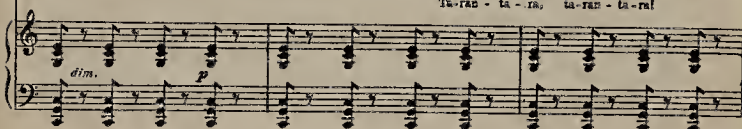
## SERGEANT.

When the foe - man bares his steel,

We un-

## CHORUS OF POLICE.

Ta-ran - ta - ra, ta-ran - ta-ra!

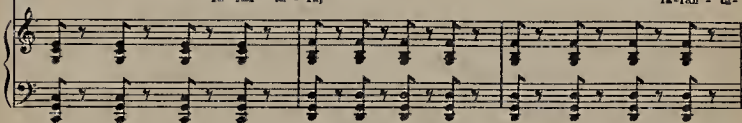


- com - fort - a - ble feel!

And we find the wis - est thing,

Ta-ran - ta - ra,

Ta-ran - ta-



Is to sleep our chests and sing Ta-ran - ta - ra!

For when

- ra, ta-ran - ta - ral

Ta-ran - ta - ra!



threat-end with e-mentes, And your heart is in your boots,  
 Ta-ran - ta - ra, ta-ran - ta-ra! Ta-ran - ta-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

There is no-thing brings it round, Like the trum-pet's mar-tial sound, Like the  
 ral

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

trum - pet's mar - tial sound, Ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-  
 Ta-ran - ta-ra, ta-ran - ta - ra, ra, ra, ra,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

-ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta - ra, ta-ran - ta-ra, ta-ran - ta-  
 ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ta-ran - ta-ra, ra, ra, ta-ran - ta-  
ra, ra, ra, ra, ra, ra, ra, ta-ran - ta-ra, ra, ra, ta-ran - ta-

**MABEL.**  
ra! Go, ye he - roes, go to glo - ry,  
ral

Though ye die in com - bat go - - ry. Ye shall live in

song and sto - ry. Go to im - mor - ta - li - ty! Go to



death, ——— and go to slaugh - ter; Die, ——— and ev - 'ry Cor - nish

daugh - ter With her tears your grave shall wa - - - ter! Go, — ye

*cre - - - - - do*

he - roes, go and diel

EDITH.

Go, ye he - roes, go — and diel Go, ye he - roes, go — and

CHORUS OF GIRLS. KATE with 2nd SOPR.

Go, ye he - roes, go — and diel Go, ye he - roes, go — and



die!

*p* SERGEANT

die! Tho' to us it's e - vi - dent, These in-

CHORUS OF POLICE.

*p*

Ta - ran - ta - ra, ta - ran - ta - ra!

*mf dim.* *p*

-ter-tions are well meant, Such ex - pres-sions don't appear,

Ta - ran - ta - ra, Ta - ran - ta -

Cal - cu - la - ted men to cheer, Who are

-ra, ta - ran - ta - ra! Ta - ran - ta - ra,

going to meet their fate In a high - ly ner - vous state,  
 Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

Still to us it's e - vi - dent These in - ten - tions are well meant.  
 -ral Ta - ran - ta -

E EDITH.  
 -ra, ta - ran - ta - ra, ta - ran - ta - ral Go - and do your

best en - dea - vour, And be - fore all liks we se - ver,

11

We will say fare - well for e - ver. Go to glo - ry and the

ORA - - - - - RE - - - - - do - - - - -

CHORUS OF GIRLS.

grave! Go to gio - ry and the grave! For your

foes are fierce and ruth - less False, un - mer - ci - ful, and trut - less, Young and

ten - der, old and tooth - less, All in vain their mer - cy crave!

SOLO SERGEANT.

We ob - serve too great a stress On the

risks that on us press, And of re-fer-ence, a-lack, To our chance of com-ing back; Still, per-

*pp*

-haps it would bewise Not to carp or cri-ti-cise, For it's ve-ry e-vi-dent These at-

-ten-tions are well meant.

*Yes*  
Yes, it's ve-ry e-vi-dent E-vi-

POLICE.

These at-ten-tions are well meant,

dent, e - vi - dent, Unis. *p* Unis.

yes, well meant; Ah, yes, well meant! When the

*p* MABEL.

Go, ye he - roes, go to glo - ry! Though ye die in com - bat

EDITH.

Go, ye he - roes, go to glo - ry! Though ye die in com - bat

*p* CHORUS OF GIRLS.

Go, ye he - roes, go to

fee - men bare his steel, Ta - ran - ta - ra, ta - ran - ta - ra! We un - com - for - ta - ble feel, Ta - ran - ta -



go - - ry, Ye shall live in song and sto - ry,  
 go - - ry, Ye shall live in song and sto - ry,  
 gio - - ry! Ye shall, Ye shall  
 - ral And we find the wis - est thing, Ta-ran - ta - ra, ta-ran ta-ra! Is to

Go to im-mor-ta-li-ty! Go to death, and go to  
 Go to im-mor-ta-li-ty! Go to death, and go to  
 live in sto - ry Go to death, and go to  
 slap our chests and sing, Ta-ran - ta - ral For when threat - en'd with emeutes, Ta-ran - ta -



slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her

slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her

slaugh - ter; Die, and ev - 'ry Cor - nish daugh - ter With her

- ra, ta-ran - ta-ra! And your heart is in your boots, Ta-ran - ta - ral There is

tears your grave shall wa - - - ter. Go, ye he - roes, go and

tears your grave shall wa - - - ter. Go, ye he - roes, go and

tears your grave shall wa - - - ter. Go, ye he - roes, go and

no - thing brings it round Like the trum - pet's mar - tial sound, Like the trum - pet's mar - tial

*H*

*cre - soff*

die! Go, ye he - roes, go to im - mor - ta - li - ty! Go ye

die! Go, ye he - roes, go to - im - mor - ta - li - ty! Go ye

die! Go, ye he - roes, go to im - mor - ta - li - ty! Go ye

## SERGEANT &amp; TENORS.

*H*

Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

*BASSES.*

sound! Ta - ran - ta - ra, ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, ra,

*dim. pp cre*

*do*

he - roes, go to im - mer - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall

he - roes, go to im - mor - ta - li - ty! Tho' ye die in com - but go - ry, Ye shall

he - roes, go to im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall

ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

ra, ra, ra, ra, ra, ra, ra, Ta - ran - ta - ra, ra, ra, ra,

*scen do*

live in song and sto - ry; Go to im - mor - ta - li - ty!

live in song and sto - ry; Go to im - mor - ta - li - ty!

live in song and sto - ry; Go to im - mor - ta - li - ty!

ra, ra, ra, Ta-ran-ta - ra, ta-ran-ta-ra, ta-rau-ta - ral

Yes, yes, we

MAJOR-GENERAL.

A-way, a-way!

These pi - rates slay! Then do not stay! Then why this do-lay!

gol Ta-ran - ta - ral! Ta-ran - ta - ral! All right, we

These pi - rates slay! Then do not stay! Then why this do-lay!

MABEL.

*ff*

EDITH. Yes, for - ward on the foe,

CHORUS OF GIRLS. *ff* Yes, for - ward on the foe,

SERGEANT. *ff* Yes, for - ward on the foe,

go! Yes, for - ward on the foe, Yes, for - ward on the foe,

CHORUS OF POLICE. *ff* go! Yes, for - ward on the foe, Yes, for - ward on the foe.

MAJOR-GENERAL.

Yes, but you don't go!

*ff*

They go, they go! Yes, for - ward on the foe!

They go, they go! Yes, for - ward on the foe!

They go, they go! Yes, for - ward on the foe!

We go, we go! Yes, for - ward on the foe, Yes, for - ward on the foe!

We go, we go! Yes, for - ward on the foe, Yes, for - ward on the foe!

Yes, but you don't go!

*ff*

At last they go, At last they go, at last they go! At last they real - ly

At last they go, At last they go, at last they go! At last they real - ly, real - ly

At last they go, At last they go, at last they go! At last they real - ly, real - ly

We go, we go, we go, we go! We go, we go, we go, we

We go, we go, we go, we go! We go, we go, we go, we

At last they go, at last they go! At last they real - ly, real - ly

go!

go!

go!

go!

go!

go!

go!


8-----



## QUARTET—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)


*Allegretto. Tempo di Gavotte.*

KATE.  1. Strange ad-venture! Maid-en  
2. Strange ad-venture that we're

D. CARRUTHERS.  1. Strange ad-venture! Maid-en  
2. Strange ad-venture that we're

FAIRFAX.  1. Strange ad-venture! Maid-en  
2. Strange ad-venture that we're

Sgt. MERYLL.  1. Strange ad-venture! Maid-en  
2. Strange ad-venture that we're

PIANO.  *Allegretto. Tempo di Gavotte.*

*dim.*

wed-ded To a groom sh'd ne-ver seen! Groom a-bout to be be-  
troll-ing: Mod-est maid and gal-lant groom! While the fun-ral bell is

*p*


wed-ded To a groom sh'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-  
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-ral bell is

*p*

wed-ded To a groom sh'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-  
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-ral bell is

*dim.*

wed-ded To a groom sh'd ne-ver seen! Groom a-bout to be be-  
troll-ing: Mod-est maid and gal-lant groom! While the fun-ral bell is





*dim.* *p*

-headed, In an hour on Tow-er Green! Groom in drear-y dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

*p* *p*

-headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

*p* *p*

-head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

*p*

-head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon  
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

*cresc.* *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

*cresc.* *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

*cresc.* *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

*cresc.* *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en  
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a



PART OF FINALE ACT II  
FROM  
YEOMEN OF THE GUARD

33

*A tempo 1<sup>o</sup>*

I have a song to sing, OI

CHORUS.

Sing me your song, OI

Sing me your song OI

*dim.*

*dim.*

*p*

*dim.*

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, OI It's the

*dim.*

*dim.*

*dim.*

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum. Who

*dim.*

*dim.*

*dim.*

sipped no sup and who craved no crumb, As he sighed for the love of a la-dye!

*dim.*

*dim.*

*dim.*

Kilbuck

Heigh - dy, Heigh - dy! Mis e - ry me lack-a-day-dee! He

*p* Ool.

*p* Ool.

*ff* *dim.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

*ff* *dim.*

*Call*  
ELSIE.

I have a song to sing, O!

*ff* *dim.*

What is your song, O!

*ff* *dim.*

What is your song, O!

*p*

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

- long, O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord, but who

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!



1st SOP. with ELSIE.

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! He

2nd SOPS

*p* Ool

TEN & BAS.

*p* Ool

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

*f* PHOEBE & DAMEC with ELSIE. *cresc. e animato.*

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! He

*f* Ool

Ool

*f* *cresc. e animato*



*crsc.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

*crsc.**crsc.**ff* TUTTI

Heigh

dy!

Heigh

Heigh

dy!

Heigh

*ff*

dy!

Heigh

dy!

Heigh

First system of musical notation. The vocal parts (Soprano and Bass) sing "dy! Heigh dy! Heigh". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation. The vocal parts continue with "dy! Heigh". The piano accompaniment consists of sustained chords in the right hand and a steady eighth-note bass line in the left hand.

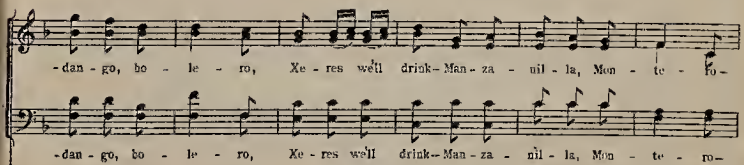
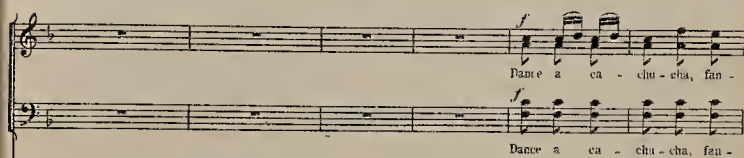
Third system of musical notation. The vocal parts are silent. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Fourth system of musical notation. The vocal parts sing "dy!". The piano accompaniment consists of sustained chords in the right hand and a steady eighth-note bass line in the left hand.

Fifth system of musical notation. The vocal parts are silent. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

*Tempo di Cuckucha.*

PIANO.



Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de -

Unis.

- light of that wild - est of dan - ces! To the pret - ty pit - ter, pit - ter,

- light of that wild - est of dan - ces!

pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter - Clit - ter, clit - ter, clat - ter.

*staccato*

Pit - ter, pit - ter, pat - ter, Clit - ter, clit - ter, clat - ter, clit - ter, clit - ter, clat - ter—

To. the

pret - ty pit - ter, pit - ter, pat - ter, And the clit - ter, clit - ter, clit - ter, clat - ter—

Pit - ter, pit - ter, pit - ter, pat - ter, pat - ter, pat - ter, pat - ter, We'll dance, Old

Old



Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

Xe - res well drink - Man - za - nil - la, Mon - te - ro; For wine, when it

runs in a - bun - dance, en - han - ces The reck - less de -

runs in a - bun - dance, en - han - ces Tho reck - less de -

- light of that wild - est of dan - ces, that wild - est of dan - ces, The

- light of that wild - est of dan - ces, that wild - est of dan - ces, The



reck - less de - light! Dance a ca - chu - cha, fan -

reck - less de - light! Dance a ca - chu - cha, fan -

- dan - go, bo - le - ro, Xe - res well drink - Man - za - nil - la, Mon -

- dan - go, bo - le - ro, Xe - res well drink - Man - za - nil - la, Mon -

- te - ro - Wine, when it flows in a - bu - dance, en - hau - ces The

- te - ro - Wine, when it flows in a - bu - dance, en - hau - ces The

reck - less de - light of that wild - est of dan - ces!

reck - less de - light of that wild - est of dan - ces!

Old Xe - res we'll drink- Man - za - nil - la, Mon - te - ro, For

Old Xe - res we'll drink- Man - za - nil - la, Mon - te - ro, For

wine, when it runs in a - bun - dance, en - han - ces The

wine, when it runs in a - bun - dance, en - han - ces The

rock - less de - light of that wild - est of dan - ces, The rock - less de -

rock - less de - light of that wild - est of dan - ces, The rock - less de -

rock - less de - light of that wild - est of dan - ces, The rock - less de -

-light of that wild - est of dan - - - - -

-light of that wild - est of dan - - - - -

-light of that wild - est of dan - - - - -

-ces!

-ces!

-ces!

# Brightly Dawns Our Wedding Day

MADRIGAL FROM

"THE MIKADO"

Words by  
W. S. GILBERT

Music by  
ARTHUR SULLIVAN

*Allegretto con spirito (♩ = 144)*

**Soprano**

**Piano**

1. Bright-ly  
2. Let us

**SOPRANO**

dawns our wed-ding day; Joy-ous hour, we give thee greet-ing! Whither, whi-ther art thou  
dry the rea-dy tear, Though the hours are sure-ly creep-ing, Lit-tle need for woeful

**ALTO**

Joy-ous hour, we give thee greet-ing! Whither, whi-ther art thou  
Though the hours are sure-ly creep-ing, Lit-tle need for woeful

**TENOR**

Joy-ous hour, we give thee greet-ing! Whither, whi-ther art thou  
Though the hours are sure-ly creep-ing, Lit-tle need for woeful

**BASS**

Joy-ous hour, we give thee greet-ing! Whither, whi-ther art thou  
Though the hours are sure-ly creep-ing, Lit-tle need for woeful

All rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved. Single detached numbers may be sung at concerts (not more than two in all at any one concert) from the various operas by W. S. Gilbert and Arthur Sullivan, but these must be given without stage costume or action and in no case must such performances be announced as a selection from the Opera. Applications for the right of performing the above Opera, including the use of band parts, must be made to "Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2"

ALL RIGHTS RESERVED  
Including Public Performance For Profit

fleeting? Fick-le mo-ment, pri-thee stay! Fick-le mo-ment, pri-thee  
weep-ing, Till the sad sun-down is near, Till the sad sun-down is

fleeting? Fick-le mo-ment, pri-thee stay! Fick-le mo-ment, pri-thee  
weep-ing, Till the sad sun-down is near, Till the sad sun-down is

fleeting? Fick-le mo-ment, pri-thee stay! Fick-le mo-ment, pri-thee  
weep-ing, Till the sad sun-down is near, Till the sad sun-down is

fleeting? Fick-le mo-ment, pri-thee stay! Fick-le mo-ment, pri-thee  
weep-ing, Till the sad sun-down is near, Till the sad sun-down is

stay!  
near,

stay!  
near,

stay!  
near,

stay!  
near,

What though mor-tal joys be hol-low?  
All must sip the cup of sor-row-

Plea-sures  
I to-



Though the tee-sin sound ere long, Though  
 This the close of ev-ry song, This —

come if sor-rows fol-low: Though the tee-sin sound ere long, } Ding  
 day, and thou to-mor-row: This the close of ev-ry song, }

Though the tee-sin sound ere long, ere long,  
 This the close of ev-ry, ev-ry song,

Though the tee-sin sound ere long, } Ding  
 This the close of ev-ry song, }

— the tee-sin sound ere long, Though the tee-sin sound ere long, Ding —  
 — the close of ev-ry song, This — the close of ev-ry song, Ding —

dong! Ding dong! Ding dong! Ding dong! Ding

Though the tee-sin sound ere long, sound ere long. Ding  
 This the close of ev-ry song, this the close. Ding

dong! Ding dong! Ding dong! Ding dong! Ding —

dong! Ding — dong! Yet un - til the shad-ows fall O - ver  
 dong! Ding — dong! What, though sol - emn shad-ows fall, Soon-er,  
 dong! Ding — dong! { Yet un - til the shad-ows fall. O - ver  
 What, though sol - emn shad-ows fall, Soon-er,  
 dong! Ding dong! Yet un - til the shad-ows fall O - ver  
 dong! Ding dong! What, though sol - emn shad-ows fall, Soon-er,  
 dong! Ding — dong! { Yet un - til the shad-ows fall O - ver  
 What, though sol - emn shad-ows fall, Soon-er,

*p*

one and o - ver all, } Sing a mer-ry mad-ri - gal, Sing a - mer-ry mad-ri  
 lat - er, o - ver all, } *f*  
 one and o - ver all } Sing a - mer-ry mad-ri  
 lat - er, o - ver all } *f*  
 one and o - ver all } Sing a mer-ry mad-ri  
 lat - er, o - ver all } *f*  
 one and o - ver all } Sing a mer-ry mad-ri  
 lat - er, o - ver all } *f*  
*L.H.*

- gal — Sing a — mer — ry mad — ri — gal, — Fa la, Fa

- gal Sing a mer — ry mad — ri — gal, Fa la la la la la, Fa la

- gal Sing a — mer — ry mad — ri — gal, Fa — la la —

- gal — Sing a mer — ry mad — ri — gal, — Fa la la la la, Fa la la la la

la, Fa — la la la la, Fa — la la la la, Fa — la la la la, Fa —

la la la la la, Fa la la, Fa la, — Fa la — Fa la la la la

— la la, — Fa — la la la la, Fa — la la la la, Fa — la la la

la, Fa la la la la la, Fa la, Fa la

*ff*

— la la la la la la la, *dim* la la la la, *mp* Fa — la, Fa la la la, Fa  
 la, Fa la la la, *mp* Fa — la la, Fa la la la, Fa  
 la, Fa la la la la, *dim* *mp* Fa la la la la — la, Fa la la la, Fa  
 la la la, Fa la la la la, *mp* Fa la la la la la, Fa — la

*p* la, Fa la la, Fa la la, *pp* Fa la — la. la.  
*p* la, Fa la la, Fa la la, *pp* Fa la — la. la.  
*p* la, Fa la la, Fa la la, *pp* Fa la — la. la.  
*p* la, Fa la la, Fa la la, *pp* Fa la — la. la.  
*Fino*

## FINALE-ACT II.

*Allegretto grazioso.*

VOICE. PITTI-SING.

For Le's

PIANO. *f* *p*

gone and married Yum-Yum- CHORUS. Your anger pray bury, For all will be merry, I

Yum-Yum!

Yum-Yum!

*delicata*

think you had better suc. cumb- KO-KO.

And join our expressions of glee! On this

Cumb-cumb!

Cumb-cumb!



subject I pray you be dumb— Your notions, though many. Are

Dumb-dumb!

Dumb-dumb!

not worth a penny, The word for your guidance is 'Mum! You've got a good bargain in

Mum-mum!

Mum-mum!

me. On this subject we pray you be dumb-Dumb, dumb! We think you had better suc-

TUTTI. On this subject we pray you be dumb-Dumb, dumb! We think you had better suc-

On this subject we pray you be dumb-Dumb, dumb! We think you had better suc-

- cumb- Cumb, cumb! You'll find there are ma - ny Who'll wed for a  
 KO-KO with TENORS.

- cumb- Cumb, cumb! You'll find there are ma - ny Who'll wed for a

pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

lots of good fish in the sea, There's lots of good fish, good fish in the sea, There's lots of good

lots of good fish in the sea, There's lots of good fish, good fish in the sea, There's lots of good

*f*

*f*

fish, good fish in the sea, in the sea, in the sea, in the sea, in the

fish, good fish in the sea, in the sea, in the sea, in the sea, in the

*Allegro con brio.*

YUM-YUM.

And fair - ly

seal

NANKI-POO

seal

The threat'nd cloud has passed a - way.

shines the dawn - ing day;

There yet a month of af - ter.

NANKI.

What tho' the night may come too - soon,

*Sob*  
YUM-YUM.

- noon! Then let the throng Our joy ad - vance,

PITTI-SING.

Then let the throng Our joy ad - vance,

PEEP-BO.

Then let the throng Our joy ad - vance, With

NANKI-FOO.

Then let the throng Our joy ad - vance, With

POOH-BAH & PISH-TUSH.

Then let the throng Our joy ad - vance, With

With laugh - ing song And mer - ry dance, Then let the throng Our joy ad -

With laugh - ing song And mer - ry dance, Then let the throng Our joy ad -

laugh - ing song And mer - - ry dance, Then let the throng Our joy ad -

laugh - ing song And mer - - ry dance, Then let the throng Our joy ad -

laugh - ing song And mer - - ry dance, Then let the throng Our joy ad -

vance, With laugh.ing song And mer - ry dance With laugh.ing song And mer - ry

vance, With laugh.ing song And mer - ry dance. With laugh.ing song And mer - ry

vance, With laugh.ing song And mer - ry dance, With laugh.ing song And mer - ry

vance, With laugh.ing song And mer - ry dance. With laugh.ing song And mer - ry

vance, With laugh.ing song And mer - ry dance, With laugh.ing song And mer - ry

dance, With laugh - ing song,

dance, With laugh - ing song,

dance, With laugh - ing song,

dance, With laugh - ing song,

dance, With laugh - ing song,

du



YUM-YEM.  
CHORUS. 1st SOPRANOS.

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

PITTI - RING. PEEP - EG.  
2nd SOPRANOS.

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

NANKI - FOO.  
TENORS.

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

POOH - BAH. PISH - TUSH.  
BASSES.

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

- au - gu - - rate, in - au - gu - rate their new ca - reer! With

- au - gu - - rate, in - au - gu - rate their new ca - reer! With joy - ous

- au - gu - - rate, in - au - gu - rate their new ca - reer! With joy - ous

- au - gu - - rate, in - au - gu - rate their new ca - reer! With joy - ous

joy - ous shout and ring - ing cheer, joy -  
 shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous  
 shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous  
 shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous  
 With joy - ous, joy - ous shout With laughing song and mer - ry  
 shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With laughing song and mer - ry  
 shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With  
 shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With

*Repeat*

dance, With laughing song and mer-ry dance, With song

dance, With laughing song and mer-ry dance, With song

song and dance, With song

song and d nce, With song

and dance.

and dance.

*ff*

Calliope

18038



